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made, and no one can at the present time imitate successfully the solidity and brilliancy of the colors used by the old Chinese masters.

Antique Japanese porcelains and cloisonné work were similarly produced by artists in the employ of sovereigns and of the Daimios or ruling princes. The old Satsuma ware is especially famous. As with the antiques of China, those of Japan far surpass its modern productions.

Two yards of inch wide ribbon are needed for a little chatelaine for scissors and thimble. Cut a piece of cardboard three inches long and half an inch wide. Cover this with ribbon. Now, to this piece of cardboard, sew three pieces of this ribbon. The center piece should measure ten inches, each of the other two eight inches in length. On top of the center ten inch



New Design for an Electric Lamp.

piece lay another piece of ribbon nine inches long. These should be secured very firmly to the cardboard. Now make a neat little needle-book; cover with satin, and fasten to the ten inch center piece of ribbon. To cover the sewing where the needle-book is fastened to the ribbon, make a full looped bow. To each of the eight inch ribbons sew a little pocket. These pockets are made to imitate a heelless pompadour slipper; one is for the scissors; the other, smaller, for the thimble. The little pockets may be made of scraps of satin, velvet or chamois leather. To the nine inch length ribbon fasten a little emery bag and add a small bow. The joinings of these ribbons are all covered with one bow at the top; the chatelaine is suspended from the belt or waist by safety pin, underneath the bow.

THE DECORATOR AND FURNISHER costs only \$4 a year.

ANSWERS TO CORRESPONDENTS.

JULY 2, 1891.

EDITOR OF THE DECORATOR AND FURNISHER.

DEAR SIR;—The writer has been for some years connected with a prominent furniture and interior decorative house in Philadelphia, and he takes it for granted that it ought to be one of the requisites of a good salesman to have a general knowledge of art, and styles in architecture and furniture. It has been his experience, however, that a large proportion of furniture salesmen have little or none of this knowledge. This want of knowledge is partly caused by the inability to obtain it at a moderate cost.

Most of the books published on the subject are expensive and cannot be obtained at our public libraries, and what is more to the point the salesman does not know what books to look for.

The writer has been a subscriber to your magazine for some years, and the idea has often occurred to him that your journal could be of great aid to the salesman and designer, by publishing from time to time the names of desirable books and stating if any cheap additions were to be had, and also, if it was practicable to publish extracts or chapters from some noted work and criticisms on certain styles then in vogue.

The writer knows that to a good designer the picture of a piece of furniture is all that is necessary to convey to his mind the correctness or incorrectness of the style in which it is designed, but to the every day salesman whose knowledge is far from perfect, how is he to tell whether a curve here or a straight line there is or is not out of place? If that picture is accompanied by an able criticism it makes an impression which is long remembered.

Every true salesman should be an artist and designer, as it is he who comes in close contact with the customer, and it is often in his power to make or suggest changes which will or will not be improvements, according to his knowledge of art and style.

Of course there are many men in the business whose knowledge and ability cannot be questioned, but the aspiring young salesman, without the benefit of a college education, often feels the want of guidance.

The writer is pleased to note that your journal has anticipated his desires by publishing in March, 1889, "Decorative Composition," by Henry Mayeux, but he wishes more attention were paid to the subject, thinking it would be of advantage to the general reader as well as the salesman.

Yours truly,

E. SYDNEY PRICHARD,
218 Rittenhouse street, Germantown, Philadelphia.

We are much obliged to you for the suggestions contained in your letter. We have already begun a series of articles on the Historic Styles in Decoration, the first of which appeared in our June issue. The subject is handled by Paul Rouiax, and all the future articles will be illustrated, chiefly by articles of furniture belonging to the various styles and epochs. The second article appeared in our August issue.

We may say that we have just lately completed an arrangement with a furniture designer in your city to supply us with a series of articles on the new styles in furniture, as fast as they are produced by the various manufacturers, with descriptions calling attention to the peculiarities of design in each case.

These articles, in connection with those that we publish by Paul Rouiax, will, we think, cover the ground you speak of, namely, that our journal should be of use to the salesman and designer in publishing matter on the historic styles in furniture.

We make a practice of calling attention to books that are useful to salesmen and designers in furniture, and in one of the late issues had a lengthy review of the new book entitled "Das Möbel," which we can supply beautifully bound for twelve dollars. The drawings are made from models of furniture belonging to the various epochs, which are only to be found in the museums of Europe, and Messrs. Lambert and Stahl, the artists, are the finest furniture draughtsmen in the world. It is one of the finest

works we know of on the historic styles of furniture of all epochs, and the Egyptian interior in our August issue is taken from the work, and we will make further use of it in connection with the articles by Paul Rouiax.

Thanking you for your kind letter, and hoping that you will again communicate with us, and give us the benefit of your suggestions.

MUSKOGON, June 26, 1891.

I am a subscriber to your journal and wish to express my appreciation of your work. It has been a great assistance and pleasure to me during the time I have been taking it.

In the March number mention is made of the Kelim rug. Where are they sold? Also where shall I find the Bokhara table spreads? I enclose stamp for answer, which will greatly oblige.

Yours respectfully,

J. M. DOBSON, M.D.

Stern Brothers, on Twenty-third street, New York, had the Kelim rugs at the time the article was written, and Bokhara covers are always to be found at Vantine's, Broadway, and Altman's, Sixth avenue, both of New York.

TOPEKA, KANSAS.

Whilst looking over one of the last numbers of your paper I read in "Notes from Here and There," by Mary F. Harman, the following:

"Italian blankets sell for \$2.00. Those in dark colors are suitable for carriage rugs, and for doorway curtains, they answer admirably. They make the best of sofa afghans."

Can you inform me at what place or firm these can be had? Or could you select one and send it to my address C. O. D.? If the colors vary would prefer olives, dark blues and mahogany to predominate, though am not particular about them.

Respectfully,

(MRS.) ELIZA B. CLARKSON.

Italian silk blankets may be bought of R. H. Macy & Co., Fourteenth street and Sixth avenue, for \$1.59. They are 50 inches wide by 76 inches long and are mostly in light colorings. We saw a few brown ones with the Roman stripes, and also some in old red, which are effective. Those mentioned in the DECORATOR AND FURNISHER at \$2 were seen at Jas. McCreery's, Broadway and Eleventh street, New York, and are similar in coloring. This firm also has some at \$4, which are quite thick and warm.

JENNIE L. SAUNDERS. An interesting substitute for the outlining and couching silks used in embroidery effects is the feather ribbon or feather braid which has recently been brought out by Brainerd & Armstrong. It is about one-third of an inch in width, consisting of a web which is fringed out to within a few threads, forming the feathery edge alluded to and used, as intimated, for outline effects. The designs in which the feather braid is introduced should (if the term can be used) be broad in character, consisting of flowing lines or of wavy stems, with flowers of large petals, and large leaves with smooth or unserrated edges. Very effective and charming studies in embroidery in which the feather braid is introduced are made by filling in the petals of the flowers and the leaves with honeycomb and and other of the point lace and the darned stitches, and outlining with the feather braid is delightfully effective in tinted studies in embroidery, done on the new cordonnet, a cotton material of reps or ottoman texture which has recently been brought out. Another, and a very effective method of filling in the petals and the leaves of flowers and other broad spaces in embroidery designs, is in drawn work. To do this the edges of the leaves or spaces must be firmly secured and the threads cut where necessary, when the open work may be effected. By running a fine thread around the open spaces in the work and securing the material from ravelling, the spaces may be filled in with interlacing and darning, with satisfactory results.